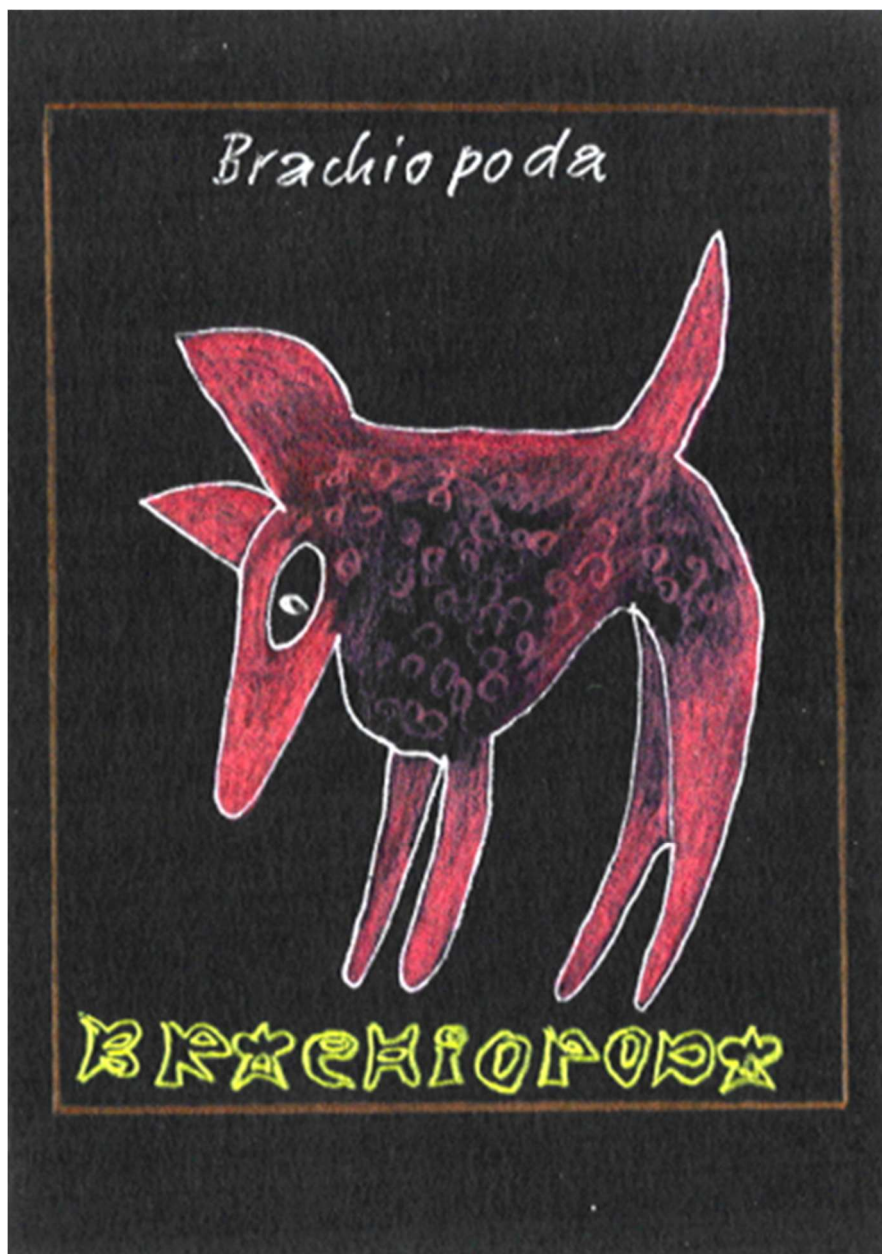


Antispe Ability

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Anarcho Support System for disAbled Animal Rights Activists

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Antispe Ability

Anarcho Support System for disAbled Animal Rights Activists

Countering the speciesist ideas in art

please note > the German and the English issue are just partly identical, topics just may be delayed, yet still to come in either issues.

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Introductory words

Confronting speciesism in arts:

Our third English edition of Antispe Ability highlights our thoughts on Disability Arts, animal rights activism and the critique of speciesism in art, and why antispe arts does not have to move within designated marked spaces; in a post-anthropogenic world Nonhumans always make up the center, so every expression, from our point of view, purports the comprehensive angle towards all entwinedness.

Faunacide > Hunting:

Another theme we address is things antihunting, pro huntsabbing: A list of what makes up international antihunting issues [more aspects and details can rightfully be added there, of course] and two of the antihunting songs we produced together.

Quit targeting minds:

Finally a text that seeks to highlight the questionability of classifications that target the life of the mind, and how communication diversity is being sacrificed along the way.

Disability Arts



antispe ability

Arts by Pegi

Disability arts and animal rights activism

The > ‘spectacular art’ (art with an element of spectacle) of ‘art generation’ in particular, as a reliable component of contemporary art, routinely makes use of speciesist and animal-objectifying actions and, in doing so, the aestheticisation of ideas, processes and materials that openly degrade animal individuals. Speciesism is being aestheticised, so to speak, or at least that is the attempt of such endeavours.

The art lies in the presentation of a degrading attitude towards animality, which artists, the art world and the public declare to be part of their cultural self-understanding.

The side effect, apart from the degradation of animals and animality, is that people with an affinity for animal rights react to this in different ways - either in their personal opinions or in an openly articulated protest:

Some activists endeavour to do something about speciesist expressions in art, while others tend to ignore this form of speciesism and animal objectification in their open criticism, perhaps because they do not want to expose themselves and appear hostile to art or helpless in the face of the problem.

The topic of > art and speciesism > has been neglected in the animal rights movement by and large at the present time, although people protest time and again when particularly voyeuristic and gruesome actions are planned as art or are taking place somewhere.

The vegan movement has also not yet clearly formulated an open position that is specifically directed against the instrumentalisation of animals, animal bodies, animal body parts and their derivatives in the art and creative sector, although sectors of speciesist art and creative workers typically cite explicitly speciesist arguments that are intended or want to justify the instrumentalisation of everything animal as a kind of special case.

The mainstream animal rights movement, meanwhile, can present anti-speciesist art from its ranks, which presumably also wants to oppose speciesist art, but: hardly anyone talks about speciesism in art, yet it is important to analyse the psychology behind the connection between culture and speciesism in order to understand how society or parts of it try to make animal objectification a core idea of human expression through this vehicle: essentially as a process of idea and aesthetics alone.

Our joint precursor project to Antispe Ability dealt with > animal rights activism, disability, visibility and invisibility. In the e-reader: Gruppe Messel, Volume 6, No. 3, 2024, <https://d-nb.info/1323615423> [05.04.25], we described in the issue entitled: *Antispeziesismus und Kunst: zu Demarkationslinien* [Antispeciesism and art: on demarcation lines], problems that we currently encounter in the approach to animal rights activist art.

Instead of ignoring speciesism in art, which would be out of the question for us, or wanting animal rights affirmative art to be stylistically linked to certain formal languages favoured by many, we take a creative path that > opposes the idea to the idea.

Speciesism and animal objectification begin in thought and accordingly we contrast all this thinking with a different way of thinking, which we express through art - and also through our understanding of creative communication.

As we learn to better articulate and practice our approaches to disability arts as a form of activism, we also realise how a narrow view of how to do activism, and specifically animal rights art, seems to run counter to our anti-disability views.

The field in which a problem is negotiated, appears or is made invisible, proves to be a space that is strongly predetermined by able-bodiedness.

-

As far as our field of disability arts is concerned, we simply switch off all the filters for ourselves and plunge straight into our own endeavour:

- On the level of ideas, we would like to counter speciesist art with an opposing language of art
- and thus express that animals and animal topics are never separate topics for us, which must appear in a delimited manner. Everything that is depicted must always be interpreted in relation to the whole. Even if it is the formal language itself that one chooses.
- I don't necessarily have to create a special space if my claim already forms a special space politically, which sets itself apart from speciesist normality.
- For us, everything in the world relates to a focal point that always and in all respects places animals at the centre of the room. And a philosophical

expression in an abstract form also contains the dimensions of animal thinking and animal philosophies for us. So we are jumping directly ahead into post-anthropocene thinking.

Two anti-hunting tracks

As you know, we are involved with lyrics, poetry and punk, and, we have produced creative animal rights punk together, specifically on the subject of anti-hunting.

Pegi created the lyrics for Antijagd 2.0 and 3.2.

You can listen to these two tracks here:



Totenglocke – Antijagd 3.2

<https://hiesl.bandcamp.com/track/antijagd-32>



Totenglocke – Antijagd 2

<https://hiesl.bandcamp.com/track/antijagd-2>

At the moment, we are trying to link the various major animal rights issues more closely together in our activism. The ways in which people can get involved and articulate their thoughts, opinions and points of view are of particular importance to us. Just as with other issues where we get involved as citizens, it is always important to think for yourself and insist on your right to represent and stand for your own opinions in the public sphere.

In the case of severe disabilities, the environment is often much less aware of the right to participation and independence in expressing one's opinion in an extremely ableist manner. This is especially true when disability and barrier issues involve language and communication and unfairly become an typical ableist obstacle. Many activists with severe disabilities are made invisible in a number of ways, including indirect ways, and participation often remains a one-way street

because frameworks are narrowly defined, creative input is not supposed to be individualised enough and so on and so forth.

Disability arts are precisely the vehicle with which we can bring together anti-Ableism with other activist issues, because disability arts involves the aspiration to create spaces in a most creative way.

Where we bring in our creative works, we go beyond the old frameworks. And, nobody should forget: we don't have to be categorised in an art genre - unless someone wants that for themselves - because disability arts can also include the transformation of social ideas by creativity.

Art is then no longer a marketable object of perception, but art becomes an everyday language and a genuine extension of terminologies.

Many of us don't want to be pressed and squeezed exclusively into forms of expression that are already totally narrowed by Able-Bodied people, not only in form but also in content: because they are characterised by consensus that swallows up anything different and no longer allows any fundamental shifts at all.

We personally believe that a change in the modes of communication, in the forms of exchange and in the ways in which ideas are developed can counteract erroneous ways of thinking.

The way of making, the 'how' and the objective can be utilised in their possibilities, which would not be able to establish themselves in 'normal' contemporary art.

There, principles are cultivated that favour precisely those types of work and formal languages that approve of and at least tolerate animal-objectifying spectacles.

We must confront this kind of thinking, but not with some kind of kitsch and over-cementation, but by using creative means to show that animals form the post-anthropocene ethical centre > on the one hand, in view of the devastating injustice

done to them, and on the other hand, there is a reason why animality is negated at the centre, and humans are supposed to be the only thinking beings instead.

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Finally, from a list about forms of animal hatred:

Animal objectification and spectacle

The display of a speciesist act of harming or killing, to desensitize onlookers – lessons in ‘human might’

Point 6 from: „Bausteine einer Liste über Formen des Tierhasses und verschiedener tierobjektifizierender Spezifika“, in E-Reader: Gruppe Messel, Jahrgang 4, Nr. 6, 2022, <https://d-nb.info/1263555683/34> [05.04.2025]



Arts by Pegi

Topics: Speciesism and anti-hunting

A summarizing overview: The international anti-hunting movement

1.) The international anti-hunting movement

The international anti-hunting movement is a coalition of animal protection, animal rights and environmental groups as well as committed individuals and activists. It campaigns worldwide for the end of hunting and for an end to the gradual restriction of animal hunting.

2.) Aims of the movement

- Animal rights > Hunting is an ethical injustice committed against animals.
- The protection of wild animals > In the sense of protecting the free life of animal groups and individuals.

- Ecological responsibility: The protection of ecological interrelationships and self-regulation in natural, free spaces, without hegemonic human intervention in such spaces through hunting.
- Ethics and law: Humans have no right to place their interests above those of natural spaces (environmental rights) and those of animals and their habitats (animal rights, right to free living space).
- Speciesism: Criticism of the psychological abysmal nature of hunting in all forms and incidents in which humans carry it out and have carried it out in the past. This also means questioning and critically examining the paradigm of a historical notion of human identity as “hunter-gatherers”.

3.) Types of hunting and their characteristics

- Trophy hunting > Hunting for animals with special physical characteristics that are taxidermied (collected, traded, sold, etc.) as exhibits
- Sport/recreational hunting > Hunting as a hobby or leisure activity
- Hunting tourism > International hunting trips
- Commercial hunting > Hunting typically for meat, skins, animal body parts, trophies
- Hunting of animals for scientific purposes > Specimens are “taken” for research and research purposes, individuals are supplied to the animal testing industries on a large scale via distribution systems
- Trapping > use of wire snares, death traps and the like, placed for killing and trapping under the pretext of population control in connection with human habitat occupation
- Fox hunting with hounds > Hunting with packs of hounds, mainly as a sport and ritual of the nobility and their followers in Great Britain (partly prohibited)
- Population control > Hunting to regulate certain animal populations under various pretexts, e.g. to contain the transmission of diseases; regulation and control of so-called invasive species; demarcation of habitats; delimitation of territories from which, for example, large predators are not allowed to move; control of species protection measures, e.g. “removal” of reintroduced wolves

4.) Demands of the animal rights movement

- Ban/prohibition or/and gradual restriction of all forms of hunting
- Promotion of non-violent alternatives to so-called “wildlife regulation”

- International conservation agreements
- Information and education about speciesism and hunting

5.) Actions

Actions against hunting concern all forms and all locations where animals living and moving in the wild are or can be affected by measures and actions in which people can pursue animals in the wild with the intention of killing them.

6.) Debate

Hunting advocates argue with conservation, culture, tradition and measures for nature conservation and insist on their “freedom” to kill animals as part of their activities as hunters; thus upholding animal objectification as a prerequisite for their understanding of their “freedom”.

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Point 7. from a list on Animal Hatred in the context with animal objectification / speciesism and its specifics.

7. The animal objectifying ideology of hunting:

Marking dominance over “the wilderness”
 by total habitat control,
 the initial instance of
 declaring nonhuman animals
 to be human food
 – an assumed relative sameness with predators.

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Quotes, thoughts on hunting

From Elias Canetti (1905 - 1994): *Masse und Macht*, Hamburg, 1960, p. 164.

"[...] People have lived as persecutors, and as persecutors they continue to live in their own way. They search for foreign flesh, and they cut into it, and they feed on the torment of the weak creatures. In their eye the breaking eye of the victim is reflected, and the last scream they feast on is indelibly engraved in their soul. Perhaps most of them have no idea that they are feeding the darkness within them along with their body."

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An excerpt from the *Mathnawi* of Rumi (1207 - 1273).

Borrowed from *THE MATHNAWÍ OF JALÁLU'DDÍN RÚMÍ*, Translation, Books I & II, R.A. Nicholson, E.I.W. Gibb Memorial Series (1926), New Series, IV, 2. London, 1960, pp. 15.

[...] 'That love which is for the sake of a color (external beauty) is not love: it is in the end a disgrace.

Would that he, too, had been a disgrace (deformity), lest an evil judgment be passed upon him!

Blood ran from his eye like a river, and his (beautiful) face became the enemy of his life.

The peacock's plumage is his enemy. O many a king who has been slain for his splendor!

He said. "I am the musk-animal on account of whose gland the hunter has shed my pure (innocent) blood.

O I am the fox of the field whose head they (the hunters who come out of hiding) cut off for the sake of its fur.

O I am the elephant whose blood was shed by the blow of the mahout for the sake of the bone (ivory).

He who has slain me for that which is not me (i.e. "because of my beauty which is not the real me"), does he not know that my blood does not sleep (will not rest unavenged)?

Today it is on me and tomorrow on him: when will the blood of such a one as I
be so wasted?

Though the wall casts a long shadow, the shadow (finally) returns to it.' [...]

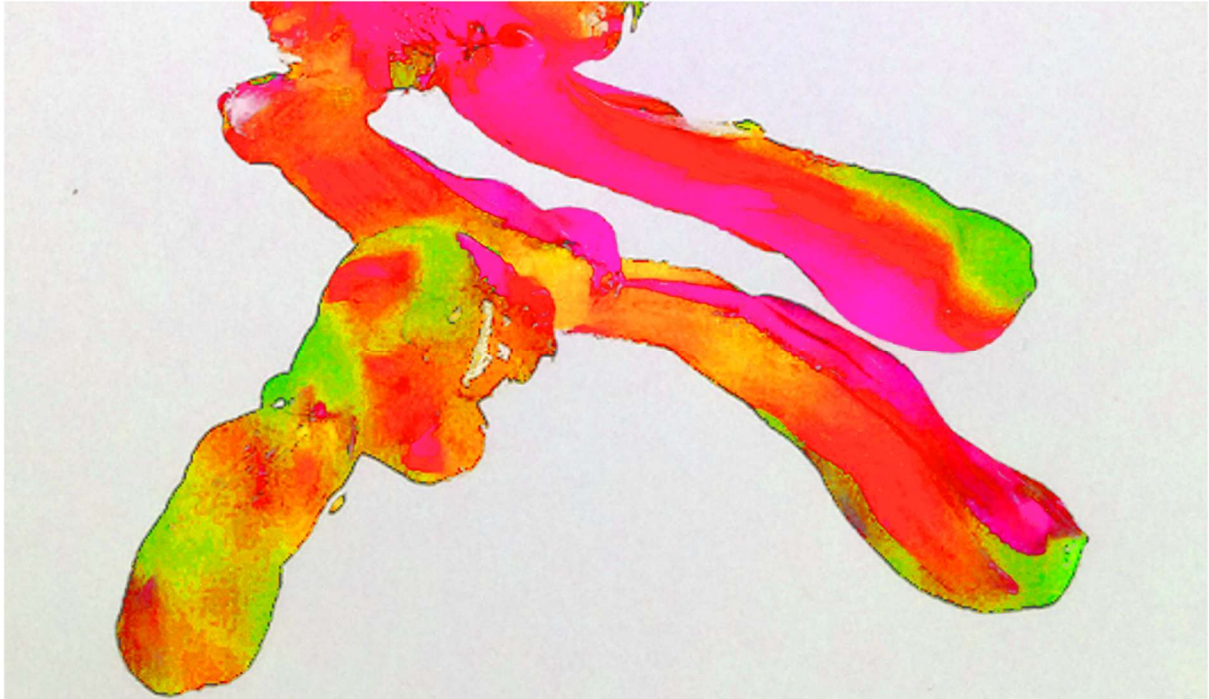
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Excerpt from Willian Blake (1757 – 1827), *Auguries of Innocence*:

Immortal Poems of the English Language, ed. Oscar Willams, Pocket Books Inc.:
Cardinal Edition, New York, 1953, S. 227-230.

A Robin Red breast in a Cage
Puts all Heaven in a Rage.
A dove house fill'd with doves & Pigeons
Shudders Hell thro' all its regions.
A dog starv'd at his Master's Gate
Predicts the ruin of the State.
A Horse misus'd upon the Road
Calls to Heaven for Human blood.
Each outcry of the hunted Hare
A fibre from the Brain does tear.
A Skylark wounded in the wing,
A Cherubim does cease to sing.
The Game Cock clipp'd and arm'd for fight
Does the Rising Sun affright.
Every Wolf's & Lion's howl
Raises from Hell a Human Soul.
The wild deer, wand'ring here & there,
Keeps the Human Soul from Care.
The Lamb misus'd breeds public strife
And yet forgives the Butcher's Knife.
The Bat that flits at close of Eve
Has left the Brain that won't believe.
The Owl that calls upon the Night
Speaks the Unbeliever's fright.
He who shall hurt the little Wren
Shall never be belov'd by Men.

He who the Ox to wrath has mov'd
Shall never be by Woman lov'd.
The wanton Boy that kills the Fly
Shall feel the Spider's enmity.
He who torments the Chafer's sprite
Weaves a Bower in endless Night.
The Catterpillar on the Leaf
Repeats to thee thy Mother's grief.
Kill not the Moth nor Butterfly,
For the Last Judgement draweth nigh.



Arts by Pegi

Regarding fields of activism in Anti-Ableism

Anti-Ableism often has to make it clear that it starts from precisely the social and societal view of disability and ableism in the respective field of activism, which specifically encounters the ableist reactions that are concretised in the field of activism.


There are different perspectives on ableism, based on the fundamentality of the experience of ableist discrimination, which result in different evaluations of the drivers and backgrounds of ableism.


The preservation of multiperspectivity makes it visible how the description of the Able-Bodied schema and the divergence from it raises far more questions about the deviation from it, than just a variant in an almost functional respect (precisely this reduction would be problematic).

The peer idea in creative expression


In German Disability Arts is to be honest quite backwards, not much going on in this direction here so far. Most arts projects where you meet other people with disabilities are supervised ones, some creative projects are even scientifically accompanied, which we find quite skocking.

The supervision of creative projects for people with disabilities can always be critically scrutinised.

 Supervision is not disabled?

 Support through the scientificisation of disability should be viewed very critically.

‘Third party personalisation’ was yesterday.

 Protest culture and anti-ableism are great.

This needs to change and is a really long subject since the fact that things are so hard to change in this regard really sheds a light on how much of ableism works.

The mind versus the typical attempts to measure it in a generalized functionalized way

Differentiations – Clarifications of Terms and Definitions – Nuanced Understandings:

A.) What Do We Mean by “Intellectual Disability” (or “Geistig behindert”) in German? Why the German Term „geistig behindert“ is Problematic

The German term „geistig behindert“ literally translates as “mentally” or “spiritually disabled,” but this direct translation does not convey the term’s deeply problematic implications. While it is increasingly criticized by disability activists, scholars, and critical voices, it remains widely used in official contexts — including by large institutions, healthcare systems, and public authorities in German-speaking countries.

In German, the word „Geist“ encompasses more than just "mind" or "intellect." It refers to a broad and abstract domain of consciousness, perception, spirit, and thought — something not easily measurable or reducible to functional norms. Therefore, linking „Geist“ to disability based on presumed cognitive function misrepresents the complexity of human consciousness and experience. It wrongly implies that “the Geist” — this rich, unquantifiable realm — can be diagnosed as deficient or impaired, based on standards derived from able-bodied norms.

In this way, the term „geistig behindert“ collapses complex, multifaceted human cognitive realities into a deficit-oriented and functionalizing framework. It reinforces stereotypes about what counts as “normal” thinking and excludes those who don’t fit within narrow diagnostic or societal expectations.

B.) Concerns with the Term “*Cognitive Impairment*” or “*Intellectual Disability*”

Even terms that seem more neutral or clinical, such as “*cognitive impairment*” or “*intellectual disability*”, should be approached critically. These categories often rest on culturally and historically shaped norms of intelligence and ability, many of which are deeply embedded in ableist ideologies.

Who defines what counts as “cognitive impairment”? Based on which criteria? These classifications frequently reflect social power structures rather than any objective or universally applicable measure. They risk flattening individual experience into broad, undifferentiated labels, often without sufficient critical reflection.

C.) What happens as a side-effect: Communication Barriers and Misjudgments of Intelligence

A particularly troubling issue arises when individuals with speech or language disabilities are mistakenly assumed to have cognitive impairments. When someone communicates differently or with difficulty or/and is medically misjudged as “being nonverbal due to a cognitive impairment” — especially in a society that privileges verbal fluency — they are often unjustly perceived as less intelligent. This leads to systemic discrimination and (further) misclassification.

This points to a larger problem in how we assess communication and cognition. Differences in how people express themselves — especially outside dominant norms — are too often interpreted as deficits in understanding or thought. This is not only incorrect but deeply ableist.

[For a deeper discussion of communication access, speech disabilities, and anti-ableism, see: <https://simorgh.de/disablismus/category/sprechbehinderungen-und-sprachbehinderung/> , 18.05.25]

Summary: Why Terms Like “*Geistig behindert*” Are Problematic

- Terminology like „*geistig behindert*“ reduces complex forms of thought and perception to a deficit model.
- “Geist” is not a measurable organ or capacity; therefore, it cannot meaningfully be declared “disabled.”
- Even “cognitive impairment” is rooted in culturally and normatively constructed ideas of intelligence and should be used with great caution.
- People with speech or language disabilities are often mistakenly perceived as cognitively impaired due to communication barriers. This reveals a lack of awareness around communication diversity.
- Communication ≠ Cognition. We need more sensitivity to how different forms of expression are perceived and valued.

What Is Needed

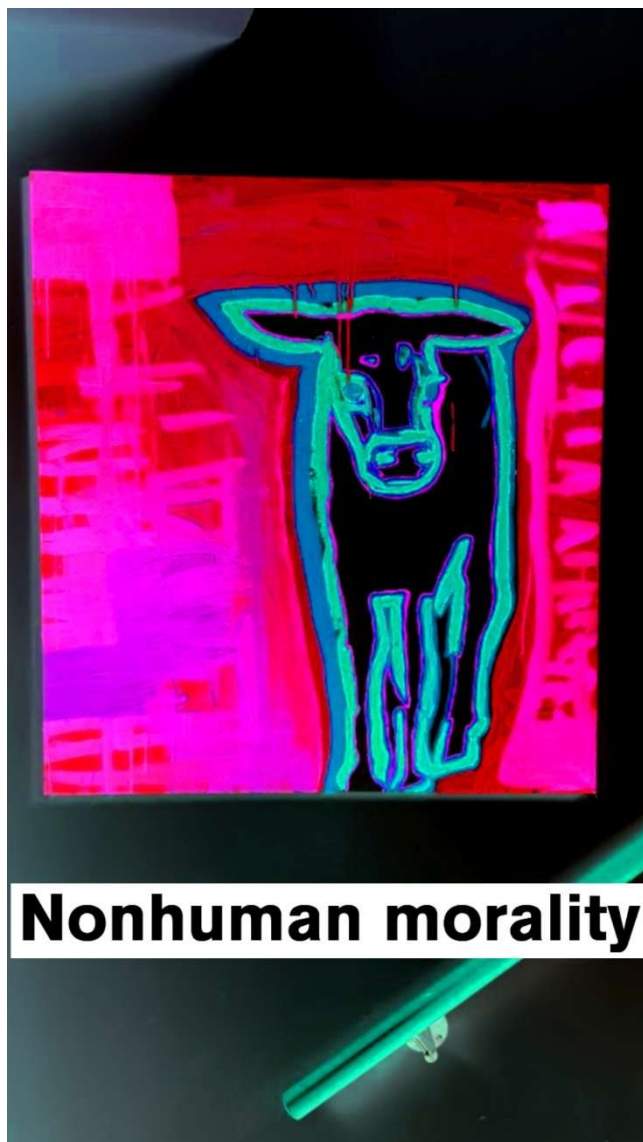
- An inclusive and power-critical language that resists blanket diagnoses and ableist assumptions.
- Nuanced approaches that recognize the diversity of cognition, perception, and communication.
- A shift away from deficit-based labels and toward a more respectful engagement with human difference.
- Critical awareness of how concepts like intelligence and ability are socially constructed — and how they exclude.

Civilisation parameter:

For us, civilisation only begins at the point of the social attitude that one adopts and expresses > as a cultural and social possibility of living without intentional harm to one's fellow world and environment. This applies to the past, the present and the future. Thus, civility is not a factor that is bound to instrumental reason, but to other realities.



Farangis: Pink Punk from *punk as a search for female autonomy*.



Arts by Palang LY

Without recognizing human rights, there will be no human rights. It's hard enough as it is, as you can see. The same applies to animals. Freedom, dignity and integrity in others must first be recognized in a respectful and independent manner, otherwise everything is a petting zoo. [And yes, even a petting zoo is a zoo.]

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